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Bravo!

EUGENE WEEKLY'S GUIDE TO
THE PERFORMING ARTS



BACKSTAGE
WITH EUGENE'S
COSTUME
DESIGNERS

UO COSTUMER SANDY BONDS PHOTO BY TRASK BEDORTHA



UO COSTUME
DESIGNER
SANDY BONDS



DESIGNS BY JAMIE PARKER OF COSTUME COUTURE



ACE'S JOE ZINGO

Quick Change Artists

Backstage with Eugene's costume designers BY RACHAEL CARNES

A costume designer is a bit of a hoarder," says Sandy Bonds, professor of costume design at the University of Oregon since 1979, adding, "an *organized* hoarder."

"This is our own Value Village!" Bonds says as she unlocks a storage room in the basement of Villard Hall on the UO Campus. Inside hangs a huge collection of wearable treasures, mostly hand-constructed and all lovingly preserved.

"My job as a designer is to draw, select, purchase and pattern," she says. "Yes, I shop at thrift stores, and we make our own things. We build and sometimes we rent."

Showing off her large, bright studio in the newly renovated Miller Theater Complex, Bonds speaks fondly of the many former students who are now actively costuming around Eugene, like Shedd Theatricals costume designer Jamie Parker.

"Costumes take you to a different time and place," Parker says. "They take you out of your reality to where the story is being told."

Jonna Hayden is another of Bonds' former students who now teaches costuming at Springfield's A3 School and has recently done work for the Eugene Ballet and the Eugene Opera. "Clothing is communication," Hayden says. "There's nothing onstage on any actor that's not a choice. It should always explain who the actor is and enhance the story."

Hayden and Parker both cite the creative challenges in costuming for opera and ballet, as the designer has to take into consideration the movement and stress on apparel when performers act, dance and sing. Garments must move; they have to hold up for repeated performances and washings, and be economically feasible to put together.

Jeanette deJong, another of Bonds' former students, concurs. "We're always working on a budget," she says. "You have to be more thoughtful."

deJong, who designs for the Eugene Opera and Oregon Contemporary Theatre, often re-tailors thrift store finds to fit a particular historical period. "When you go to Goodwill, the question becomes 'How do I make a look out of what I get?'" she says.

Audiences might not notice the planning that goes into costumes, but every choice onstage has purpose and meaning.

Designer Erin Schindler, who makes costumes for Oregon Contemporary Theatre, describes the visioning process at the outset of any production. "We meet the director, read the script, do historical research and start drawing it out," she says. For Schindler, costumes are most often "shopped, pulled and altered," but there's an artistic finesse to this approach, even if garments aren't always built from scratch.

Every costumer I spoke with said she became interested in sewing as a child, inspired by a family member or teacher. But in an increasingly ready-

to-wear world, it's hard to know where the next generation of "stitchers" will come from.

"Sewing is a lost art," says Actors Cabaret of Eugene's Joe Zingo, who's been designing and sewing costumes for longer than he'd care to see in print. "We all take pride in what we present," he says. "Here, our pride is in the details."

"Costuming is a set of skills, design is a set of skills, knowing color, fabric and texture is a set of skills," Zingo says. "You have to know what a fabric will do, under stress, movement, when it's dyed or distressed. You have to know whether it will suggest wealth or poverty. You have to know about the styles of clothing and their silhouettes."

"It's challenging, but rewarding," says ACE volunteer Mary Jensen. Retired from a theater background, Jensen says she is delighted to be sewing for an appreciative community theater. "The actors put the costumes on," she says, "and they become their character more fully."

Costumers rely on go-to staples like safety pins and hot glue — even duct tape in a pinch — to help them find quick and easy workarounds. And their work is hardly static.

Responsible for coordinating all the backstage outfit changes, costume designers create flight patterns for actors moving swiftly from scene to scene. If it goes smoothly, audiences will never know what a frantic dance is taking place offstage.

Whether building, borrowing or buying the pieces that will help to tell the play's story, "Costumers figure out puzzles together," says Dody Hansen, volunteer costume designer with Rose Children's Theatre. "It's about teamwork. And a quick change with a 7-year-old can be quite interesting." ■



Radio Days

Fred Crafts' Radio Redux moves to the Hult BY RICK LEVIN

Once upon a time, families across this nation gathered around the radio at the appointed hour, eagerly awaiting the next installment of such classic shows as *Gunsmoke*, *Superman*, *Burns and Allen* or Arch Obler's creepy *Lights Out*. This was the "Golden Age of Radio," an era stretching roughly from the 1930s through the end of the Second World War, and it was no less vital for being cast now in an aura of quaint nostalgia.

Yet there is nothing quaint or dated about old-time radio for Fred Crafts, founder of Radio Redux, a company that stages live readings of classic radio broadcasts. This year, Crafts' Radio Redux makes the leap from its digs at Springfield's Wildish Theater into the Hult Center downtown, where it will open its new season Oct. 31 with a production of *Arsenic & Old Lace*.

With scripts read onstage by real actors costumed in the style of the 1940s, and with on-the-spot sound effects recreated with as much fidelity to the golden age as possible, Radio Redux takes its job seriously, with no winking irony or cute sentiment. According to Crafts, live radio drama is not a curiosity but an art form, albeit one largely unfamiliar to generations raised on television, movies and, now, the internet.

"I think it's really important," Crafts says of old-time radio. "It's an incredible art form and it's dying. That's one of the reasons we do it. We don't do it just to be entertaining; we're also championing an art form and trying to preserve it. For younger people it's a brand new experience."

Radio Redux first came about when Crafts, as president of the Eugene Downtown Rotary, decided to mount a live radio version of *A Christmas Carol* in 2004. After putting on several holiday shows with minimal rehearsals and an amateur cast, Craft made the leap. "I wondered what would it be like to try to do it in a larger theater, with a more sophisticated cast, so we went to the Wildish Theater in 2009 and began what you would call Radio Redux at that point," he says.

The move this year to Hult Center, Crafts says, is an opportunity to expand on what Radio Redux can do in terms of audiences and technical finesse. "While it is expensive and it will be a stretch for us to do this, what they offer is very first rate and it's worth the gamble," he says. "One thing about the Hult Center, it's very much a known quantity to people."

Crafts says he's hoping a new season in a new venue will bring broader exposure to younger audiences who are unaware of the imaginative powers of dramatized radio broadcasts. "Because people love to use their imagination, we work their imagination and give them a unique experience," he says. "We tell people to close your eyes and imagine what's happening. It's a great experience for people. At the end, it's just big smiles, you can feel the warmth in the room." ■



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EUGENE SYMPHONY PRESENTS
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EUGENE BALLET COMPANY PRESENTS
Cinderella with OrchestraNEXT
Saturday, October 25 at 7:30 PM
Sunday, October 26 at 2:00 PM
SILVA— Tix: \$28-\$53; Y & C
Toni Pimble's original choreography and Prokofiev's beautiful score performed by OrchestraNEXT bring this fairytale to life.

THEATER LEAGUE PRESENTS
Flashdance the Musical
Tuesday, October 28 at 7:30 PM
Wednesday, October 29 at 7:30 PM
SILVA— Tix: \$33-\$63; C, Y & M
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LIVE NATION PRESENTS
Lewis Black: The Rant is Due
Thursday, October 30 at 8:00 PM
SILVA— Tix: \$29.75-\$59.75; C
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TRIO CON BRIO



The Power of Three

Trio season hits Eugene BY BRETT CAMPBELL

The Fab Four, Four Seasons, Four Tops, Gang of Four, Emerson Quartet, Takacs Quartet: Why do foursomes get all the musical attention? Everyone composes for string quartets and bands made up of two guitars, bass and drum. But in classical music as well as jazz and rock, trios offer more transparency and a lighter, often tighter sound. A trio of trios heading our way this fall reveals the power of three.

Chamber Music Amici

OCT. 27, WILDISH THEATER

The ensemble composed primarily of present and former University of Oregon faculty members opens its sixth season with a program featuring one of the great Romantic piano trios: one by Brahms, a sparkling Classical trio by Haydn and, to its great credit, a contemporary piece by an Oregon composer, David Bernstein, who founded Cascadia Composers. The first movement of his 1990 piano trio, *Late Autumn Moods and Images*, includes phrases from the Protestant hymn tune “Come Ye Thankful People Come,” while the second incorporates tunes from Jewish and Hebrew songs and dances. The third and final movement embraces a range of styles and techniques.

“There’s a billion string quartets,” Bernstein explains. “Why do I need to add another one? I have been to many, many concerts that feature famous string quartet groups. As a composer and listener, I find a piano trio to be a much more satisfying ensemble to listen to and write for.”

“The piano offers a very compelling and powerful voice to the overall sound structure of the group,” Bernstein continues. “And yet it is very supporting of the strings as well. So you have the

contrasting timbre, a huge range and something that melts beautifully into the string timbre yet is different enough from them. You have the best of everything with the piano as a foundation.”

PROJECT Trio

NOV. 6, JAQUA CONCERT HALL, THE SHEDD

Oddball instrumentation — flute, cello, double bass — isn’t the only thing distinguishing this young threesome from traditional classical trios. Although they’ve performed with major orchestras including Cleveland’s and Houston’s, the Brooklyn-based band dresses informally, improvises, plays jazz and their own original music as well as classics (including an arrangement of Prokofiev’s *Peter and the Wolf* set in Brooklyn). And leader Greg Pattillo

may be the only beat-box flutist in classical music. This trio’s high-energy shows bubble with quick humor, tight playing and fun — something else seldom found in classical music.

Trio con Brio Copenhagen

NOV. 16, BEALL CONCERT HALL, UNIVERSITY OF OREGON

Like Amici, these prize-winning Danish players (including a pair of sisters originally from Korea) feature the music of their homeland in concerts. Along with the same Brahms trio Amici’s performing, plus Tchaikovsky’s Romantic classic (a rare chance to hear the renowned composer’s music for smaller forces), they’ll play contemporary Danish composer Per Norgard’s *Spell*. When they performed it last year in Portland, Oregon ArtsWatch’s Jeff Winslow wrote: “If *Spell* were a woman, I’d be moved to ask in all wide-eyed seriousness, where have you been all my life?” ■



MOLLIE CLEVIDENCE,
JAY HASH AND
DARLENE RHODEN

VLT's New Act

Theater board hits the mark BY ANNA GRACE

The Very Little Theatre is among the oldest community theaters in the country. Quietly successful, the unassuming venue boasts some of the most reliable ticket sales in town. From them we've come to expect the earnest Arthur Miller drama, British farce and classic musical comedy — comfortable chestnuts staged by a representative slice of the Eugene community.

But a new spirit is moving within the aging, wood-paneled walls. Recently elected VLT president Jay Hash is a mere 31 years old, and he presides over a fresh theater board looking to shake things up.

I sat down with Hash, play committee chair Darlene Rhoden and production manager Mollie Clevidence to discuss their collective vision for the future as well as their reverence for the 20th-century glamour and democracy of the old VLT.

"This theater has been running forever, and that's a testament to what we've been doing," says Hash. "But the trick is to not let history get in the way of progress."

The list of recent changes at VLT has been daunting for some of the 100-plus members who run the theater. For instance, Hash updated the computer systems in the box office. He's dumped the tape recorder and the thousand-and-one-knob panel in the tech box, fully updating the sound and lighting systems.

VLT is now soliciting show sponsors and moving toward a capital campaign. While there has been some push back from the democratically run theater, Hash is determined. "The most dangerous words in the English language," he says, "are 'that's the way it's always been done.'"

The new board is also looking to spice up the theater's repertoire, including edgier works and more new plays. But in all decisions, including which plays get staged, the registered members have the final word. VLT has no artistic director or, as Rhoden puts it, "There is no god here."

It's tough, Rhoden notes, because "there is a certain disparity between the people who are working the shows and the people who come to watch them." Can you imagine the mess if a passel of brainy artists attempted to muscle a season over on an unsuspecting audience? She smiles, noting, "We'll want to do the occasional chestnut."

Thank God — or, rather, thank the membership — that there is still Stage Left, VLT's alternative space. This funky slice of the theater exists for new directors, locally written works and experimental drama. Production manager Clevidence says she has no qualms about working tech within this space. "Lighting is a blast," she says. "It always looks wonderful."

Not all VLT members approve, raising concerns that Stage Left drains resources from the main stage. Yet the new board is determined to champion the venue. "It's important to have this kind of freedom," Hash says.

With feet firmly planted in VLT's long history and their eyes on changes they'll need to make to ensure the theater's success in the future, the new board is poised for a challenging transition. This will be an exciting theater to watch. ■

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The Oregon Jazz Festival
Jan. 23 - 24, 7:30pm

Dance:



Balinese Dance:
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Calendar Listings

Comedy

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Oct. 30 Lewis Black: The Rant is Due
Nov. 20 David Sedaris
Jan. 8 Brian Regan
Jan. 23 Paula Poundstone

Wildish Theater
www.wildishtheater.com • 541-868-0689
Nov. 8 NW Women's Comedy Festival

Dance

All That Dance Company
www.allthatdancecompany.com • 541-688-1523
Nov. 29-30 *Nutcracker Remixed Show*
Dec. 14 *Dancing Off the Page Story Time*

Ballet Fantastique
www.balletfantastique.org • 541-342-4611
Performances at the Hult Center
Oct. 10 5x5 Gala
Dec. 12-14 *An American Christmas Carol*

Eugene Ballet Company
www.eugeneballet.org • 541-485-3992
Performances at the Hult Center unless noted
Oct. 25-26 *Cinderella*
Dec. 19-21 *The Nutcracker*
Feb. 14-15 *Carmen*
Feb. 21 *Table Dances* (Eugene Country Club)

Hult Center
www.hultcenter.org • 541-682-5000
Oct. 10 Ballet Fantastique: 5x5 Gala
Oct. 25-26 Eugene Ballet Company: *Cinderella*
Nov. 15 Xcape Dance Company: *Love!*
Dec. 12-14 Ballet Fantastique: *An American Christmas Carol*
Dec. 19-21 Eugene Ballet

Company: *The Nutcracker*

Musical Feet
www.musicalfeet.com • 541-485-2938
Feb. 8 Winter Studio Showcase

Lane Community College Dance Department
www.lanecollege.edu • 541-463-5161
Nov. 6 Balinese Dance Company (Longhouse)
Feb. 26-28 Collaborations Dance 2015 (Ragozzino Performance Hall)

LaSells Stewart Center, Corvallis
www.oregonstate.edu/lasells/events • 541-737-2402
Oct. 9 Eugene Ballet Company
Nov. 20 Eugene Ballet Company
The Nutcracker

UO Dance Department
http://dance.uoregon.edu • 541-346-3386
Performances at Dougherty Dance Theatre unless noted
Nov. 21-22 Fall Feature Dance Concert: Dance in Dialogue

Dec. 3 Dance Quarterly
Jan. 22-24 Dance Africa
Feb. 12-14 Dance 2015

Wildish Theater, Springfield
www.wildishtheater.com • 541-868-0689
Nov. 21-22 A3 Dance Company

Music

Chamber Music Amici
www.chambermusicamici.org • 541-953-9204
Oct. 28 Concert I at Wildish Theater
Dec. 7 Concert II at MarshAnne Landing Winery
Dec. 9 Concert II at Wildish Theater
Feb. 3 Concert III at Wildish Theater

Chamber Music Corvallis
www.chambermusiccorvallis.org • 541-757-0902
Oct. 29 Moscow String Quartet
Jan. 23 Alliage Saxophone Quintet

Corvallis/OSU Symphony Orchestra
www.cosusymphony.org • 541-752-2361
Oct. 22 The Classics
Nov. 23 American Music
Dec. 7 Holiday Concert
Jan. 29 Music and Hope: To Be Certain of the Dawn
Feb. 25 Music Between World Wars

Eugene Concert Choir
www.eugeneconcertchoir.org • 541-687-6865
Performances at the Hult Center
Dec. 7 40th Anniversary Holiday Extravaganza
Feb. 28 Mozart Requiem and Choral Ballet

Eugene Symphony Guild
www.eugenesymphonyguild.org • 541-687-9487
Held in the Hult Studio at 7 pm
Every Thursday Prior to Symphony Performance
Oct. 16 Concert Preview
Nov. 13 Concert Preview
Dec. 4 Concert Preview
Jan. 22 Concert Preview

Eugene Symphony
www.eugenesymphony.org • 541-682-5000
Performances at the Hult Center
Oct. 16 Beethoven & Shostakovich
Nov. 13 Mozart's *Jupiter*
Dec. 4 Mendelssohn & Elgar
Jan. 22 Branford & Bernstein



**LEWIS BLACK
HULT CENTER
OCT. 30**

Feb. 19 Ohlsson Plays Rachmaninov

Hult Center
www.hultcenter.org • 541-682-5000
Oct. 16 Eugene Symphony: Beethoven & Shostakovich
Nov. 13 Eugene Symphony: Mozart's *Jupiter*
Dec. 4 Eugene Symphony: Mendelssohn & Elgar
Dec. 10 A Mari-achi Christmas!
Jan. 4 Eugene Opera: Donizetti's *The Elixir of Love*
Jan. 22 Eugene Symphony: Branford & Bernstein

Lane Community College
www.lanecollege.edu • 541-463-5202
Performances at Ragozzino Performance Hall
Oct. 30 Student Music Gala
Jan. 23-24 Oregon Jazz Festival

LaSells Stewart Center, Corvallis
oregonstate.edu/lasells/events • 541-737-2402
Oct. 10 Emerald City Jazz Kings: *Come Fly with Me: Basie & Frank at The Sands*
Oct. 22 Corvallis-OSU Symphony Orchestra: The Classics
Oct. 29 Chamber Music Corvallis: Morgenstern Piano Trio
Nov. 23 Corvallis-OSU Symphony Orchestra: American Music
Nov. 25 OSU Bands Concert
Dec. 7 OSU Symphony Concert
Dec. 14 Corvallis Youth Symphony Association: Winter Concert
Dec. 16 Emerald City Jazz Kings: *Let Your Heart Be Light*
Jan. 23 Chamber Music Corvallis: Alliage Saxophone Quintet
Jan. 30 OSU Symphony Orchestra: Music and Hope
Feb. 6 Emerald City Jazz Kings: *Avalon*

The Majestic Theatre, Corvallis
www.majestic.org • 541-758-7827
Oct. 17 Pigs on the Wing
Oct. 24 Hell's Belles
Oct. 25 Peter Mulvey w/Beth Wood
Nov. 1 Halloween: Tribute to '70s & '80s Rock
Nov. 7 Vagabond Opera
Nov. 20 Birds of Chicago
Dec. 20 Morning Ritual feat. The Shook Twins

Newport Symphony Orchestra
www.newportsymphony.org • 541-574-0614
Performances at Newport Performing Arts Center unless noted
Nov. 8-9 Adam Flatt
Dec. 16-17 Pink Martini
Jan. 24-25 Adam Flatt
Feb. 28-March 1 David Ogden Stiers

Oregon Mozart Players
www.oregonmozartplayers.org • 541-345-6648
Performances at Beall Concert Hall unless noted
Nov. 22 Viva la France!
Dec. 19-20 Candlelight Baroque (First Christian Church)
Jan. 31 Young Soloist Showcase

The Shedd Institute
www.theshedd.org • 541-434-7000
Performances at the Jaqua Concert Hall at The Shedd unless noted
Oct. 9 & 12 Emerald City Jazz Kings: *Come Fly with Me: Basie & Frank at The Sands*
Oct. 10 Chris Smither
Oct. 22 Loudon Wainwright
Oct. 24 Alasdair Fraser & Natalie Haas
Oct. 26 1959



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Nov. 6 Project Trio
Nov. 15 Makana
Nov. 20 Black Prairie
Nov. 21 Red Molly
Dec. 5-21 Babes in Arms
Dec. 10 A Mari-achi Christmas
Dec. 11 & 14 Emerald City Jazz Kings: *Let Your Heart Be Light*
Jan. 12 Mark Hummel's Blues Harmonica Blowout
Jan. 29 Save Your Love for Me
Feb. 6 & 15 Emerald City Jazz Kings: *Avalon*

UO Music

music.uoregon.edu/events • 541-346-5678

Performances at Beall Hall, UO, unless noted
Oct. 6 Oregon Brass Quintet
Oct. 7 Anton Nel, Piano
Oct. 12 Emerson String Quartet
Oct. 21 University Symphony Orchestra
Oct. 22 Liszt Birthday Celebration
Oct. 24 Phusiri Marka Chilean Roots Music
Oct. 25 Harp Day
Oct. 25 Alexandra Katelyn Mullins, Harp
Oct. 26 Halloween SpookTastic! (Aasen-Hull Hall)
Oct. 27 Pius Cheung, Percussion
Oct. 28 Oregon Wind Ensemble
Oct. 29 OctUBAfest
Nov. 2 Lillie Manis, Violin
Nov. 3 Oregon Wind Quintet
Nov. 7 UO Honors Jazz Combos (Aasen-Hull Hall)
Nov. 9 Matthew Halls, Conductor with UO Choirs
Nov. 12 UO Jazz Combos (Aasen-Hull Hall)
Nov. 12 UO Flute Studio
Nov. 13 University Symphony Orchestra
Nov. 14 Duo Chrysocola
Nov. 16 Trio con Brio Copenhagen
Nov. 19 Symphonic and Campus Bands
Nov. 20 Mary Stolper, Flute (Thelma Schnitzer Hall)
Nov. 21 Chamber Music on Campus (Jordan Schnitzer Museum of Art)
Nov. 21 Fall Big Bands featuring Jim Snidero
Nov. 22 Future Music Oregon featuring Leigh Landy, Composer (Thelma Schnitzer Hall)
Nov. 23 UO Community Music Institute Solo Recitals
Nov. 23 Track Town Trombones
Nov. 24 Oregon Brass Quintet (Central Presbyterian Church)
Nov. 24 Oregon Wind Ensemble
Nov. 25 Oregon Percussion Ensemble
Nov. 25 Violin Studio Recital (Aasen-Hull Hall)
Dec. 1 Alexandre Dossin, Piano, "In Beall with Brahms," Concert 1
Dec. 2 Campus Orchestra
Dec. 3 Chamber Music on Campus
Dec. 4 Collegium Musicum (Collier House)
Dec. 4 Chamber Music on Campus

Dec. 5 UO Community Music Institute's Chamber Players
Dec. 5 UO Honors Jazz Combos (Aasen-Hull Hall)
Dec. 6 Suzuki Strings Fall Concert
Dec. 6 Holiday Choral Concert
Dec. 7 UO Gospel Choirs and Ensembles

Wildish Theater

www.wildishtheater.com • 541-868-0689

Oct. 11 UketoberFest Concert
Oct. 27 Chamber Music Amici
Nov. 7 Swing Shift
Nov. 9 Oregon Brass Society
Dec. 8 Chamber Music Amici
Dec. 12 Swing Shift: *Nutcracker*
Feb. 9: Chamber Music Amici

Theater

Actors Cabaret of Eugene

www.actorscabaret.org • 541-683-4368

Performances at ACE Theater and the Hult Center
Sept. 12-Oct. 18 *The Addams Family*
Nov. 21-Dec. 20 *Annie*

Cottage Theatre, Cottage Grove

www.cottagetheatre.org • 541-942-8001

Oct. 3-19 *Assassins*
Dec. 5-21 *She Loves Me*
Jan. 30-Feb. 15 *12th Night*

Hult Center

www.hultcenter.org • 541-682-5000

Oct. 28-29 Theater League: *Flashdance the Musical*
Oct. 31 / Nov. 2 Radio Redux: *Arsenic & Old Lace*

Lane Community College

www.lanecollege.edu • 541-463-5761

Performances at the Blue Door Theatre unless noted
Nov. 14-22 *Constance & Sinestra and the Cabinet of Screams*
Feb. 12-14 Playwright Showcase

The Majestic Theatre, Corvallis

www.majestic.org • 541-758-7827

Oct. 26 Reader's Theatre: *Tomorrow Too & Walking with Alice*
Nov. 15 Nomadic Theatre Co. Portland: *See-Saw*
Nov. 30 Reader's Theatre: *Andersonville Trial*
Dec. 18 *A Christmas Carol* by Wanderlust Circus
Dec. 28 Reader's Theatre: *Greetings!*

Oregon Contemporary Theatre (formerly Lord Leebrick Theatre)

www.ochtheatre.org • 541-465-1506

Oct. 24-Nov. 15 *You and I*
Jan. 9-31 *A Bright New Boise*
Feb. 20-March 14 *Who's Afraid of Virginia Woolf*

Oregon Shakespeare Festival, Ashland

www.osfashland.org • 541-482-4331
At the Angus Bowmer Theatre:
Through Nov. 2 *The Tempest*
Through Nov. 2 *The Coconuts*
Through Nov. 1 *A Wrinkle in Time*
Through Nov. 1 *The Great Society*
At the Elizabethan Stage/Allen Pavillion:
Through Oct. 10 *Richard III*
Through Oct. 11 *Into the Woods*
Through Oct. 12 *The Two Gentlemen of Verona*
Through Oct. 12 *Green Show* (Courtyard Stage)
At the Thomas Theatre
Through Nov. 2 *The Comedy of Errors*
Through Nov. 2 *Water by the Spoonful*

OSU Theatre, Corvallis

oregonstate.edu/dept/theatre • 541-737-2853

Performances at Main Stage Theatre unless noted
Nov. 13-14, 16, 21-23 *Mother Courage & Her Children*
Feb. 12-14, 20-22 *The Diary of Anne Frank*

The Red Cane Theatre

theredcanetheatre.yolasite.com • 541-556-4524

Through Oct. 25 *Singin' in the Rain*

University Theatre

www.uoregon.edu/~theatre/ • 541-346-4363

Performances in the UO's Miller Theatre Complex
Nov. 8-23 *Arcadia*
Jan. 23- Feb. 2 *Landscape of the Body*

Upstart Crow Studios

www.upstartcrowstudios.org • 541-688-8260

Oct. 24-Nov. 2 *Little Shop of Horrors*
Dec. 5-14 *Candy Land*

Very Little Theatre

www.thevlt.com • 541-344-7751

Oct. 10-12, 16-19, 23-25 *Private Eyes*
Jan. 16-18, 22-25, 29-31 *Other Desert Cities*

Wildish Theater

www.wildishtheater.com • 541-868-0689

Dec. 19-21 Home for the Holidays
Jan. 23-24 & 29-31 A3 Winter Show
Feb. 20-22 Rose Children's Theatre
Feb. 27-28 *Young Frankenstein*

Willamette University Theatre, Salem

www.willamette.edu/cia/theatre • 503-370-6221

Oct. 24-25 *The Box Marked Black*



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AUTHOR/ACTIVIST HARSHA WALIA SPEAKS!



The amazing BC activist/author Harsha Walia updates on struggles of border imperialism, sovereign indigenous and immigrant rights.

Friday, Oct 10, 2014 • 11:00 AM |

240 McKenzie

Refreshments & discussion follow

SIMON SEDILLO

Renown docu-filmmaker/educator speaks on the resistance struggles of Indigenous Peoples in Oaxaca & Mexico City: Breaking the Curse of Forgotten Places: The Politics of Criminalizing Communities

Monday, Oct. 13, noon at 240 McKenzie,

6pm Campus-wide Talk at 110 Willamette

Tuesday, Oct. 14 10am in 116 Esslinger

& 2pm in 240 Gerlinger

Noon time lunch discussion with refreshments



FAVIANA RODRIGUEZ

FAVIANA RODRIGUEZ BAY AREA ART ACTIVIST SPEAKS

Thursday 10/16 Art Project | 10am
EMU South, Women's Center

NOON Convo lunch with FAVI & MARE
(Hip Hop singer from Oaxaca)

4PM MARE concert at Beal Music Hall, w/Faviana art

5PM Dinner with Favia and MARE

6PM Red Zone workshop on anti-sexual assault

MARE

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THE MAJESTIC THEATRE
OCT. 25

VLT

86th SEASON!

The Very Little Theatre
presents

PRIVATE EYES

A Comedy of Suspicion
by Steven Dietz

"A play within a play
within a play within a
psychiatrist's office"

Chris Pinto, director

October 10-12,
16-19, 23-25

7:30 evenings;

2 p.m. Sunday Matinees

Tix: \$17 (\$12 for Thursdays)

Box office open 2:00-5:30

Wed.-Sat., 2350 Hilyard St.

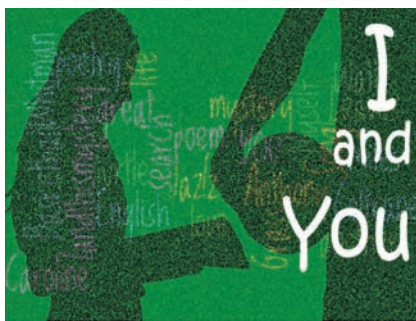
Tix on-line at www.TheVLT.com

Production Sponsor:

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Hult Center Box Office | UO Ticket Office

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October 10, 5:30 p.m.

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WITH DONALD GRAYSON, UNIVERSITY OF WASHINGTON



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JORDAN SCHNITZER MUSEUM OF ART

RYO TOYONAGA : AWAKENING

October 11, 2014 - January 4, 2015

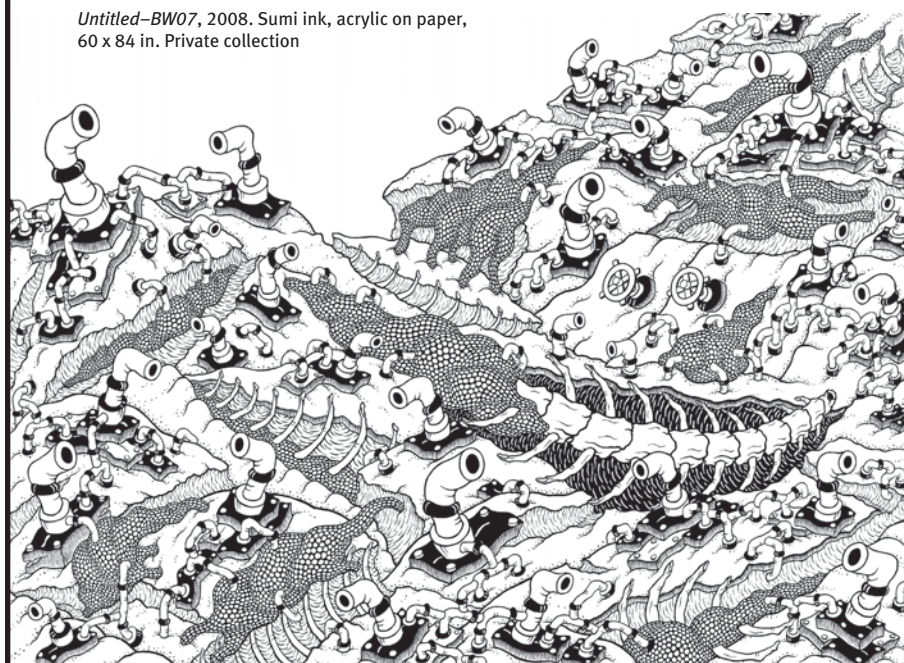
OPENING RECEPTION: Friday, October 10, 6-8 p.m.

GALLERY TALK: Saturday, October 11, 2 p.m.

Join the artist, curator Lawrence Fong and historian,
gallerist and collector Helen Drutt English, for a gallery talk.

Made possible by the Coeta and Donald Barker Changing Exhibitions
Endowment, the Harold and Arlene Schnitzer CARE Foundation,
a grant from the Oregon Arts Commission and the National
Endowment for the Arts, a federal agency, and JSMA members.

Untitled-BW07, 2008. Sumi ink, acrylic on paper,
60 x 84 in. Private collection



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